

LARRY
VIE'S

ALMA
No. 5

35¢

MONSTERS *and* HEROES



The Creation of
FRANKENSTEIN

RADIO'S
CAPT. MIDNIGHT



LARRY
IVIE'S

MONSTERS and HEROES

THE MAGAZINE OF PICTORIAL IMAGINATION

No. 5

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Photo: Boris Karloff as the immortal Frankenstein monster

AUG 2 1969



LAST ISSUE we tried a few experiments that didn't work. (Everyone has commented on the noticeable drop in printing quality. THIS was NOT one of the experiments.) One was the use of a couple of color paintings, printed in black and white, within the Altron-Boy story. The reproduction on these was very poor because the black and white photographs of them picked up some of the colors too heavily, and some of the others not at all. It was simply a matter of incorrect exposure; but there was not time to reshoot them properly. As always, we are rushed again this issue, but will still continue to experiment, and hope for slightly better results.

Although, as you may have noticed, we occasionally have our own variations in spelling, there is one word last issue which remains a mystery. The word IMITATIONS appeared a number of times in the article on Capt. Marvel. A check of the original manuscript shows that it was spelled correctly throughout. Yet, somehow, as it was being set for print, it acquired an extra M every time! Unfortunately, we did not have a chance to see the proof sheets last issue before the issue was printed. However, we are trying extra hard this issue to catch all such errors, so that all the spelling will be absolutely correct.

I have not been too happy with the rushed art for the mythology series, so the next installment (which requires far more work than the others) will be put off until it can have a little more time.

NO SUBSCRIPTION orders, please. BACK ISSUES, however, are periodically available at \$1 each. We have acquired an additional small supply of issues #1 and #3, and hope to have more of #2 sometime this summer.

Address for orders and letters: Larry Ivie, Box 505 Ansonia, NYC 10023

Although we try our best, please understand that time does not permit answering, or even acknowledging ALL letters received.

AT RIGHT, Boris Karloff, in 1966, commenting on his most detailed biography (in Castle of Frankenstein magazine #3. His corrections appeared in issue #9).

Our article this issue on the first Frankenstein film was already prepared and scheduled when word was announced of the unfortunate passing of Boris Karloff. Although a timely tribute to his memory, it was not planned as a memorial to him. For those interested in the life and career of this fine actor, we recommend that you watch future issues of Famous Monsters magazine for the publication date of the forthcoming pocketbook biography by Forrest Ackerman. We know this will be worth your attention, in addition to the current memorial issues (numbers 56 and 57) of Famous Monsters.



Section One

MONSTERS

The Creation of FRANKENSTEIN



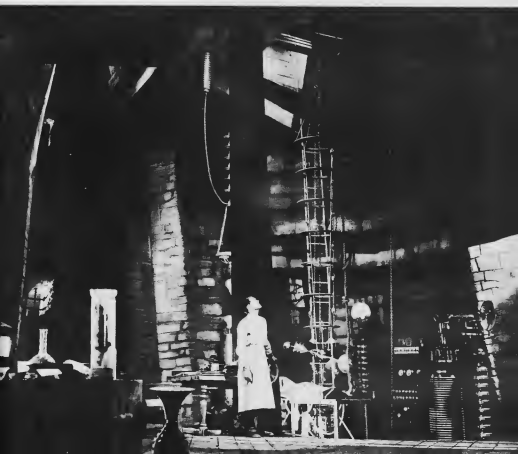
In the entire history of fiction, there have been remarkably few concepts powerful enough to become universally popular. Tarzan of the Apes, and Superman, are leaders in this select handful. And so, of course, is Frankenstein.

In our first issue, we mentioned briefly the many adaptations—stage, radio, TV, and comic books—that have been made from the 1816 novel "Frankenstein" by young Mary Shelley. In a future issue, we hope to delve into the original story itself. But our subject of the moment is the medium through which the name has become most familiar—the motion picture. There were at least three silent adaptations of "Frankenstein" in the early days of films. But these, like the numerous films capitalizing on the title in more recent years, made little attempt to come even close to the original story. In this article, we will cover some highlights of the first film of the famous series produced by Universal Pictures. (Other sequences from the film will appear in future issues.)

In recent years, there has been some contradiction as to what has now been edited out of the original version. But sound, at the time of this picture's original release, was not yet imprinted upon the film itself. It was recorded upon large discs, which the theaters played in synchronization to the film. The information in this article was varified by a study of these discs, researched for us by Don Glüt.

Although the closest, by far, and sincerest attempt to date to film the Frankenstein story, the Universal script for the film was not taken from the novel, with its far-ranging action against Alpine grandeur, but was, in reality, an adaptation of one of the many stage plays made from the book. This narrowed the action to within the confines of the studio budget. And also, for some unknown reason, exchanged the first names of Victor Frankenstein and his best friend, Henry. Director for the film was James Whale.

The most important set in the film, *BELOW*, was the tower laboratory in which Frankenstein's creation was to be brought to life. It was constructed not only to look impressive, but so that it would also work—to the extent that it produced a wide range of electrical visual effects. Many of the laboratory gadgets designed by Kenneth Strickfaden for the Frankenstein series continued to appear for years in other Universal Pictures, including the Flash Gordon serials.





The individual eventually selected to portray the part of Frankenstein's creation was 43 year old English-born William Henry Pratt (AT LEFT) who changed his name to Boris Karloff (Karloff being a family name on his mother's side) after becoming a stage actor. While in California, in 1919, he decided to try his hand at movie work, and for the next dozen years he played bit parts in over 60 films. Then came 1931, and the casting of "Frankenstein". Fortunately for Karloff—and perhaps the film—the part of the monster was refused by the better-known Bela Lugosi. Lugosi had made some tests for the part—wearing a "rather hairy" make-up of his own design; but decided against the part after discovering it had no dialogue. He claimed that it was he who recommended Karloff as his replacement. Karloff himself said he never knew what prompted his selection. He was already at Universal at the time, working in the film "Graft", and assumed it was due to memory of his performance as a convict in both the stage and film versions of "The Criminal Code".

Make-up artist Jack Pierce (who had done everything in the early days of films from acting to photography) spent many hours in research preparing for the Frankenstein make-up; both experimenting with the features of Karloff himself, and studying the actual scientific and surgical problems that might be involved in such a creature.

BELOW, one of the trial versions of the make-up that was finally discarded.



According to the book, the color of the monster was a death-like yellowish pallor. To achieve this bloodless complexion for black and white film, Pierce found that the color that photographed best was a grayish green.

The final design of the make-up was to make the monster look as inhuman as possible while retaining basically human features. The fact that Dr. Frankenstein was more of a scientist than surgeon gave an excuse for crude construction, such as the flattened skull, secured, after the brain was implanted, by large metallic clamps. The electrodes on the neck would be a convenient way to send electrical charges into the metal backbone of the creature (which was the cause of his stiff walk). The gash on the forehead would be a wound left over from the corpse that was used, and the spot on his right cheek an electrical burn. These would be the least of Frankenstein's concerns in trying to bring life to his creation. The overly-large brow, devoid of eyebrows, might have resulted from the fact that the connection between eyes and brain is so complex that they are usually considered as a unit. The skull might have been sawed in such a way as to transplant the eyes along with the brain. However, if this was in Pierce's mind, it was left out of the picture itself. The large, drooping eyelids, formed with putty, were suggested by Karloff himself, to make the eyes of the newly formed being seem less alert.

BELOW, the total make-up took four hours of application each morning, and two hours to remove after the day's filming, according to the studio schedule. (Although this may sound overly long, those who have experimented with such make-up confirm that time seems to pass quite fast when trying to achieve close-up believability.) In between scenes, Pierce (at Karloff's right) and his assistant stood by to make subtle changes that would be required for variations in lighting, and in cases where the make-up would melt or run from the excessive heat of the photo lamps.





he story of the film opens with a funeral. And furtively watching from a place of concealment are Henry Frankenstein (Played by Colin Clive) and his misshapen assistant, Fritz (played by Dwight Frey).

When the mourners depart, and the grave is filled in, the two come from hiding, and work quickly to uncover the freshly buried coffin.





With one corpse already loaded upon their cart, the two next stop at the gallows of a recently hung criminal.

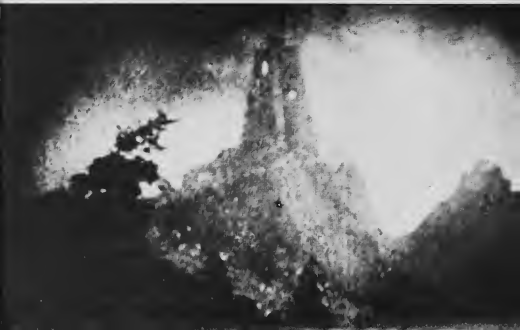
Fritz clambers up the gallows, and cuts the rope holding the body. But examination reveals the neck to be broken, and the brain useless for Frankenstein's purpose. So the doctor sends Fritz to the local medical college.



Waiting until the last class of the night has left, Fritz quietly sneaks into the building, and heads for the item he has been sent to secure—a glass container holding a specimen labeled "Normal Brain". But as he is about to depart, a sudden noise startles him, and he drops the container to the floor, where it shatters. To conceal his blunder, Fritz grabs the next nearest container, which holds an ABNORMAL brain.

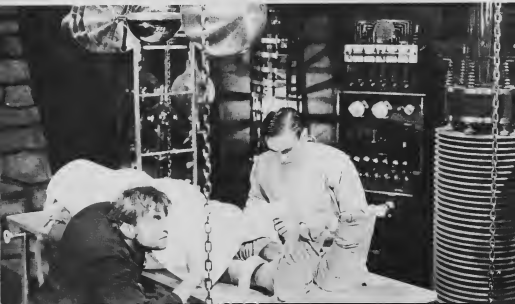


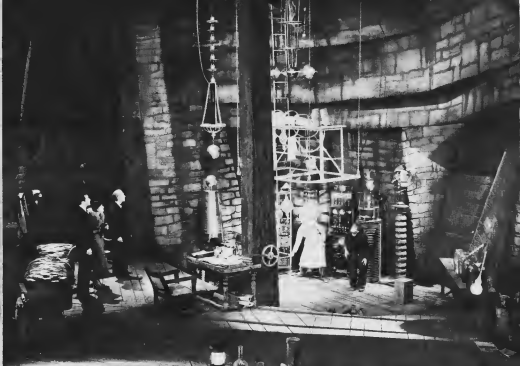
Meanwhile, Henry's friend Victor (played by John Boles) calls on Henry's Fiancée, Elizabeth (played by Mae Clarke). Both are worried over Henry's prolonged seclusion. They decide to visit Dr. Waldman, Henry's former instructor at the nearby medical school in Goldstadt, and get him to lead them to the mountain watch tower which Henry has converted into a laboratory. As the three approach, it is raining heavily—lightning flashes illuminating the tower against the forboding sky.





Inside the tower, Henry is nearing the completion of his months of labor. The brain that Fritz obtained has been placed within the skull of a composite body which Henry hopes to instill with life, using the electrical forces of nature, controlled by the many scientific devices he has amassed within the tower.





Just as he is about to begin, Victor, Elizabeth, and Dr. Waldman arrive at the tower. Unable to ignore them, Henry decides to let them witness the climax of his experiment. The table upon which his creation rests is raised to the opening in the ceiling. The machines within the tower hum. Lightning flashes without. And when the body is again lowered, Henry approaches the bandaged figure with expectancy. Its fingers slowly begin to move. "It's moving! It's alive!" His work has brought him to a state of near exhaustion. "Oh, God!" he cries, "Now I know what it's like to be God!" (This last line was cut out of the theater version before it was released to TV.)





Later, somewhat recovered from the ordeal, Henry discusses his experiment with Dr. Waldman (played by Edward Van Sloan), and is disturbed to discover Fritz had taken the wrong brain from the medical college. Suddenly, the being Frankenstein has brought to life appears at the doorway. At first he is only a silhouette. And as he slowly moves through the doorway, it is obvious he is still new to the task of walking. He has entered backwards. Then, he slowly turns.





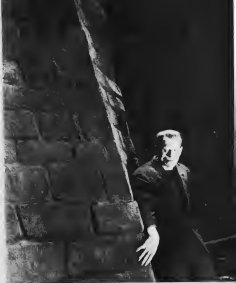
The being has one compelling attraction—to light. When the skylight is open, he can think of nothing else. When deprived of the light, it takes all three men to restrain him. They decide to keep him chained, for the time being, in the ground floor chamber.





Fritz teases the being unmercifully, with both whip and flame, until the creature can take no more. Upstairs, Henry and Dr. Waldman hear a scream. Running down the stairs, they discover that the being has broken loose, and has hung Fritz with his own rope. The creature charges them, but they manage to close the door in time. Dispondent, Henry agrees that the monster must be destroyed, and reluctantly prepares a drug to put the creature to sleep.





All is in preparation for ending the brief life of Henry's creation. But unknown to Waldman, the being has slowly returned to consciousness. And as the Dr. turns his back on the creature, a mighty arm slowly reaches out. The scene fades to show the monster next clambering down the stairs of the tower. He pauses before the outer door, hesitating to venture into the world that is unknown to him. Henry and Elizabeth, meanwhile, make the plans for their wedding.





Wandering into the woods, the creature comes upon a small girl. Accepting the being as an unfortunate mate, the girl invites him to join her in play. Sitting next to the lake, they throw flowers into the water to watch them float.

(This sequence was once selected by Karloff as his personal favorite out of all he had ever appeared in.)

Suddenly, the monster runs out of flowers to throw, and turns to look at the child before him—as pretty, to his twisted and unformed mind, as the flowers.





At this point, the script called for the being to gently place the girl into the water, and then back away in remorse when she does not float.

But the director had Karloff lift the girl above his head, and appear to HURL her into the water. As the film was being edited, Karloff said he felt this scene should be removed, contending that the obviously violent act could not possibly be interpreted as the innocent move it was supposed to be. He eventually won, and this entire sequence—following the point at which the being reaches toward the girl—was deleted from the picture BEFORE its original theater release.

The only deletion made in the theater version before its first release to TV, was the single previously mentioned line of dialogue. All TV stations, then, at least have ACCESS to a virtually complete version of this film, and what each individual station prefers to leave in or take out is its own choice. (The most violent scenes of the film—during the several confrontations between the monster and his creator—are not shown in this article simply for lack of space. They WILL be included in the next part of this series.)





On the evening of Henry and Elizabeth's wedding, the being stumbles upon the house of his creator. Elizabeth, terrified at the sight of the monster, backs away, screaming for help; then faints. Henry sets out upon the trail of the creature, and finally meets him in the nearby hills.





But Henry is no match for the growing strength of the monster, who easily throws him to the ground, and then carries him to a nearby mill. But the drowned girl has been discovered, and the villagers have also been in search of the creature. Seeing the monster enter the windmill, they surround it. Confused and angry, the being throws Henry from the top floor of the mill.





Henry's fall is broken by one of the windmill's vanes, and he survives. The crowd then sets fire to the structure, and the monster, unable to escape a falling beam, is pinned to the floor as flames engulf the mill. To all who saw it, it seemed certainly the end of the monster. Only time would tell.



Section Two

HEROES

Throughout the "Golden Age" of radio drama, serials, and comic books, he was perhaps the most popular of the all-around adventure heroes —

CAPTAIN MIDNIGHT



THE LEGEND

In the year 1918, a young captain, under the command of Major Barry Steele, chose to undertake a dangerous mission. With a thousand-to-one chance against returning, Captain Albright flew a vital message across enemy lines. Albright returned safely to his own lines at the very stroke of midnight. Because of his daring feat, plus the fact that this message proved a vital factor in the final outcome of the war, Albright was henceforth known to his comrades as CAPTAIN MIDNIGHT.

Years later, scores of former World War fliers rallied with CAPTAIN MIDNIGHT to form the SECRET SQUADRON—the sole purpose of which was defense of America from foreign spies and armed enemies. THE SQUADRON was formed with the official assistance of Washington, and possessed many bases across the United States and in the Pacific.

Although the SECRET SQUADRON was made up only of tried and tested pilots and adventurers, there were many young individuals in addition to the old-timers. One of these was Chuck Ramsey, CAPTAIN MIDNIGHT's co-pilot, and number two man in the Squadron. SS-3 was a girl—Joyce Ryan. One of the most vital members of the Squadron was SS-4—Ichabod M. Mudd, whose genius in mechanics gave the Squadron its famed CODE-O-GRAPH badges, and the Pocket Locators—silent communication devices.

During its existence, the SECRET SQUADRON brought many master spies and agents to justice—including The Barracuda; the wolf-like Ivan Shark and his daughter, Fury; and Shark's Lieutenant, Gardo.

CAPTAIN MIDNIGHT himself was tall, had a military bearing, and bore faint streaks of gray in his black hair, which were usually hidden by the presence of a flying helmet.

The CAPTAIN MIDNIGHT legend was repeated, during the nineteen forties, in every available medium of entertainment—on radio, in comic books, in motion pictures, in a hardcover novel, in Big-Little Books, and even as a daily and Sunday newspaper comic strip—making this character one of the most popular of all, during the decade of his initial life-span.

Many characters of later days were "inspired" directly by this popular hero—including Blackhawk, Capt. Video, and almost every other character bearing the title of "Captain". But none have come close to matching the powerful concept and mood of THE SECRET SQUADRON.

The idea of CAPTAIN MIDNIGHT was created for radio, as a 15-minute-a-day serial drama, by the famous aviation adventure writers Robert Burt and Willfred Moore, for the Wander Company—makers of Ovaltine. After starting as a local program, it began as a network series in September of 1940.

Photo: Dave O'Brien—Captain Midnight of the movies





Above, a page from the first issue of the CAPTAIN MIDNIGHT comic book, published by Fawcett Publications throughout most of the nineteen forties. The first comic book appearance of Captain Midnight (1941) was in serialized form, in a comic called *The Funnies*. It was not too well illustrated, and lasted for only one year—but was faithful to the story-line of the original radio episodes. The newspaper strip of Captain Midnight was also faithful to the basic ideas of the series, but did not follow the actual radio stories. Neither did the Fawcett comic book version, which touched on the original theme only at infrequent intervals, and was never regarded by the readers of the later 'forties as having anything to do with the far more popular radio version.



Above, Chuck and Ichabod of the movies. The radio voice of Captain Midnight was Ed Prentiss (who is now seen occasionally in TV roles, on such programs as *Dragnet* and *The Invaders*). His young assistant, Chuck, was played by Jack Bivens (who was absent from the role during part of WW II, and was reportedly—according to the excellent book *"The Great Radio Heroes"*—a member of the Air Force crew that dropped the atom bomb on Hiroshima). Joyce Ryan was played by Angeline Orr and Marilou Neumayer. Coincidentally, Miss Neumayer was a licensed pilot. Beverly Younger also played the part of Joyce. Ichabod Mudd, the brilliant inventor, was portrayed by Sherman Marks. These parts in the 15 chapter Columbia movie serial were played by Dave O'Brien, James Craven, Dorothy Short, and Bryant Washburn.

Early in the 'forties, the Whitman Co. published two Big-Little Books, and one hardcover novel written by Russ Winterbotham. They were titled "Captain Midnight and the Secret Squadron", "Capt. Midnight vs. the Terror of the Orient", and "Joyce of the Secret Squadron". These, like the original comic book serial, were faithful to the radio saga. (Additional Big-Little Book material merely reprinted from the newspaper strip.)

One of the most significant facets of the Capt. Midnight radio program was the yearly premium — free to listeners who sent in for it. Most radio programs had many items—usually rings—that one could send for. But most of these cost at least 10¢ and had little connection with the program after the particular story with which it was associated. Capt. Midnight had its share of rings too. There was a whistle ring, a secret compartment ruby ring, and others. The program also offered a Secret Squadron service ribbon, a pocket telescope, and a Marine medal, among other premiums. But only one ring—one which would imprint the initial of the person sending for it—bore Secret Squadron identification upon its surface.

The important premiums, however, were the yearly CODE-O-GRAPH badges. These—each accompanied by a new full-color handbook explaining how to work them—were not only sturdy gold-colored metal badges, but the key to deciphering the secret messages that were constantly given upon the daily radio program. The appeal of these badges—and with them, the Captain Midnight program—was enormous.



Cover painting by Mac Raboy



The first of the SECRET SQUADRON decoder badges was issued in 1940. On the reverse side were two small windows in which numbers appeared when the dial on the front was turned. One window was labeled MASTER Code, and the other SUPER Code, providing a total of 16 different settings that could be used with this badge. Each day's message would require a different setting than that of the previous message. By setting the dial for the proper number and code, the alphabet on the front would then be in position for that particular message.



The badge of the second year, as the first, was merely a badge and code device.

The badge of 1942, however, introduced something extra. It contained the added feature of a small removeable photo of Captain Midnight. One could either leave this photo in place, or replace it with one of the wearer, as a personal identification.



During the war years of 1943 and 1944, metal was so scarce that no new badges were issued. Instead, radio listeners could send in for their own copies of the famous Secret Squadron winged-clock identification patches. These were red, blue, and gold emblems that could be sewn to sleeve or jacket front. Many were worn on the goggled leather helmets that were popular with boys at this time, during cold weather. The patch of 1944 was a slightly different design—somewhat improved from a standpoint of both artistry and sturdiness—over that of the previous year.

In 1945, the metal code-badges were back. And from this point on, a red plastic dial was to be a familiar part of the Code-O-Graphs, in addition to the other bonus gimmicks. Plastic, in those days, was something new and curious, and the badge for 1945 not only had its alphabet in plastic, but a plastic magnifying lens in the middle of it. Actually, the previous badge could still be used to decipher the messages of this one, if one was aware of the difference in code numbers—but few realized this.



The center of the dial on the badges for 1946 contained a special image-reducing mirror, which was useful as both mirror and signaling device.

The Code-O-Graph for 1947 contained the familiar red dial in a whistle, instead of a badge. 1948's contained not only a mirror, but a secret compartment.

The final—and, to many, the best—of the official Code-O-Graphs was that for 1949. The secret of this made it virtually impossible to work by anyone other than its original owner. Used by someone else, every message would come out totally wrong. With this, the Secret Squadron evidently felt they had perfected a code device that was still good even if a copy fell into enemy hands (as had previously happened around November of each year on the program), for it was the final one to be produced for this series. Perhaps, somewhere, it is still in use. Just in case, we will merely say that its design was a truly brilliant piece of work. And one could well believe that a device very similar—if not identical—was actually somewhere in use by real military agents.



When TV began to replace radio as the primary medium of adventure story-telling, the Wander Co. found it impossible to finance on film the quality of stories that had been created for radio. And so, the first of two "Capt. Midnight" TV series merely featured an announcer who claimed to be Capt. Midnight (but even the youngest child knew he wasn't, because he didn't sound a thing like Ed Prentiss, or even look the part) and who introduced old serial adventures originally filmed for theaters. Oddly enough, none of these serials was the most logical one to use—the Capt. Midnight serial by Columbia.

By the time TV got around to filming actual "Capt. Midnight" stories for TV, they had apparently forgotten what the REAL Capt. Midnight had been all about. Capt. VIDEO had been an unconvincing attempt to imitate the original Capt. Midnight, but the eventual "Capt. Midnight" of TV was merely a feeble imitation of Capt. Video. When this series was eventually re-issued as a syndicated show under the new title of Jet Jackson (because the Wander Co. wisely decided to withdraw their title of Capt. Midnight from it), it finally had the title it should have had from the beginning. Perhaps TV will eventually produce Captain Midnight as it SHOULD be done—with a World War II setting, and all of the mood that the title implies. But if they don't, it will be just as well, for it would take a truly brilliant production to ever live up to the memories that an entire generation holds for this character.

Whatever its fate, the SECRET SQUADRON will always remain an enduring part of Americana; and wherever a clock chimes the hour of midnight, someone is bound to mentally recall the faint sound of a faraway plane—a sound reminiscent of a bygone age of aerial daring.....the age of CAPTAIN MIDNIGHT.



ALTRON-BOY

TRAPPED!



YOUNG FIGURE—WITH HIS GREEN SHIRT AND GLEAMING SILVER BELT REFLECTED RED AGAINST THE SUNSET—BOWED THE MIST-SHROUDED ISLAND THAT IS THE VILAINOUS VOLTAR DOMIN.

THE WONDEROUS ALTRON BELT THAT CARRIED HIM THERE IS NOW DAMAGED BEYOND HIS REPAIR—LEAVING HIM COMPLETELY AT A LOSS AS TO HOW TO BRING HELP TO THE PRISONERS THAT VOLTAR HAS CAPTURED.



AS HE MAKES HIS WAY BACK INTO THE CITADEL, HE SUDDENLY SEES IN THE CHAMBER BELOW...

GOOD HEAVENS—THEY'VE BROUGHT HEATHER HERE!



PROFESSOR! I WAS HOPEING TO FIND YOU!

WHO—YOU'RE MARY'S SON? DID VOLTAR CAPTURE YOU TOO?



NO—I TRAPPED SOME OF HIS MEN HERE. BUT THEY'VE GOT YOUR DAUGHTER, HEATHER! I JUST SAW THEM PUT HER IN THE CELL AT THE END OF THE CHAMBER!

THAT FRIEND! VOLTAIR OBVIOUSLY PLANS TO USE HER IN GETTING A SECRET FORMULA FROM ME THAT COULD Wipe OUT HALF THE LIFE ON EARTH!

THE MORNING I WAS GLAD TO START A CHEMICAL REACTION THAT COULD SLOW THE ENTIRE BOARD OFF THE MAP WITHIN ONLY A FEW HOURS FROM NOW, BUT NOW I MUST TRY TO SAVE HEATHER BY STOPPING IT!

A GUARD IS DUE BY AT ANY MOMENT! TURN THE LOCK ON THIS DOOR, THEN HIDE. QUICKLY, WHEN THE WAY OUT OF THE FORTRESS IS CLEAR, TRY TO GET HEATHER OUT. I HAVE A JOB TO DO HERE, SO IF YOU CAN GET HER AWAY...TRY TO LOOK AFTER HER!

MOMENTS LATER --

HEATHER! I DIDN'T KNOW IF I COULD FIND YOU! QUICK--THERE'S A WAY OUT AT THE END OF THIS PASSAGE!

OH, DAVE-- YOU MADE IT! BUT THEY CAPTURED REX, TOO!

REX? HEY, IF I CAN FIND HIM, ALSO, WE MIGHT HAVE A CHANCE!

WAIT FOR ME IN THE SHADOWS AT THE ENTRANCE!

BUT AS REX IS BEING TAKEN TO A CELL, HE DECIDES TO REGISTER A MILD PROTEST--

BOG!

AND SOON FINDS HIMSELF, UNDER HEAVY GUARD,
BEFORE VOLTAR HIMSELF ---

SO--YOU'RE THE
LEADER OF THE ONES WHO
KIDNAPPED HEATHER AND
ME. I SUPPOSE YOU FEEL
THAT WAS A REAL BRAVE
ACCOMPLISHMENT?

YOU
SHOULDN'T HAVE
RESISTED. IT'S YOUNG
PEOPLE LIKE YOU THAT
I'M COUNTING ON TO
HELP ME IN MY CONQUEST
OF THE WORLD.

GUARDS--
RELEASE HIM!

YOUR
WHAT?

THIS INDIVIDUAL WILL BE A GOOD
TEST. CAN I WIN OVER ONE WHO HAS
ALREADY BEGUN TO FIGHT?

I AM NOT TYPICAL OF
THE ADULTS YOU'RE USED
TO--THOSE WHOSE MINDS
BEGAN TO STAND STILL
WHEN THEY ENTERED
MIDDLE-AGE.

THE TWO OF US
CAN COMMUNICATE.

PERHAPS YOU WOULD LIKE TO
TRY AN IMPROVED TYPE OF PAPER. I
AM THE ONE WHO HAS SEEN THAT
THERE IS PLENTY OF THE ORIGINAL
VARIETIES NOW AVAILABLE IN EVERY
GRADE-SCHOOL IN EVEN THE
SMALLEST CITY.

I KNOW WHAT THE NEW
GENERATIONS WANT, AND I
CAN SEE THAT THEY KEEP GETTING
IT IF THEY CO-OPERATE. OR, I
CAN SEE THEY DON'T. DO YOU
UNDERSTAND?

I THINK YOU'VE OVERESTIMATED
YOUR ABILITY TO COMMUNICATE,
VOLTAR. THE GAP BETWEEN OUR
GENERATIONS IS IN THE FACT THAT
MINE IS BEGINNING TO THINK IN
TERMS OF EACH PERSON BEING A
SEPARATE INDIVIDUAL....

...WHILE YOU'RE STILL THINKING
OF EVERYONE AS PART OF SOME
GROUP; AND THAT WHAT ONE
WANTS IS WHAT ALL WILL WANT!

NOW REMEMBER,
OUR SCHOOLS IS
BETTER THAN
THEIR SCHOOLS.

LET'S CHIEF
OUR TEAM!

NOW ROOT FOR OUR
SIDE OF THE ROOM
BECAUSE WE'RE THE
GOOD GUYS!

BUT MY FRIEND
ON THE OTHER
SIDE IS A GOOD
GUY TOO!

DON'T EVER
THINK LIKE THAT
AGAIN. OUR TEAM
MUST WIN THIS
GAME!

DON'T YOU DARE
ASK AGAIN IF YOU
CAN GO WITH YOUR
FRIEND TO SEE HIS
CHURCH. OUR
CULTURE IS DIFFERENT
THAN HIS GROUP, AND
YOU MUST NEVER
FORGET IT!

"BY DIVIDING BROTHER AGAINST BROTHER, AND STRESSING TEAM NOT INDIVIDUAL
ACHIEVEMENTS, EACH GENERATION LEARNED THE NEXT TO THINK AS GROUPS--NOT
AS A PART OF HUMAN UNITY!"

OF COURSE, THERE WAS A PURPOSE BEHIND IT ALL--ALTHOUGH
MANY ADULTS NO LONGER POSSESSED ENOUGH INDIVIDUALITY TO QUESTION
THE TRADITIONS THEY WERE PASSING ON. ...NO LONGER STOPPED TO THINK
WHY EVERYONE WAS EVEN INTERESTED ALMOST EXACTLY ALIKE!

THEY HAD BECOME TOO
DULLED TO REALIZE THE TRUTH--THAT
PEOPLE WHO ARE MADE TO LOOK ALIKE DO
NOT THINK LIKE REAL INDIVIDUALS, AND
BECOME APABLE TO ACT DIFFERENTLY
FROM THE REST. THIS MAKES THEM READY
TO CONTROL--FOR THE PROFIT OF
OTHERS!

NOW LET'S GIVE IT THE OLD
TEAM SPIRIT. GET OUT THERE
AND WORK FOR THE COMPANY!

BUT THE APPEARANCE OF TV INTERRUPTED THE MIND-BUILDING TRAINING OF THE NEW GENERATION BEFORE IT WAS TOO LATE, AND PROVIDED A CLOSE-UP VIEW OF THE WHOLE WORLD.

MY GENERATION IS FINALLY AWARE THAT NO SINGLE GROUP OR WAY OF LIFE IS THE CENTER OF THE UNIVERSE, AND THAT THERE ARE GOOD POINTS TO BE FOUND IN EVERY CULTURE.

THE HIP GENERATION—THE FIRST OF THE "FLOWER CHILDREN"—WERE SIMPLY CALLING FOR UNDERSTANDING AND COURTESY AMONG PEOPLE.

BUT THEIR PARENTS COULDN'T UNDERSTAND THE LOOK OF A GENERATION THAT WAS BLENDING ALL CULTURES INTO ONE. THEY MERELY POINTED AT THOSE INDIVIDUALS WHO TOOK DRUGS, OR DIDN'T TAKE BATHS, AND CLASSIFIED EVERYONE ELSE WHO LOOKED "DIFFERENT" IN THE SAME GROUP.

SURE, MOST KIDS TRY POT AT LEAST ONCE, NOW—JUST AS THEIR PARENTS TRIED CIGARETTES AND BEER. AND, JUST LIKE THEIR PARENTS, THERE WILL BE SOME WHO DON'T OUTGROW IT BY THE TIME THEY REACH HIGH SCHOOL. THERE WILL ALWAYS BE SOME WHO NEVER OUTGROW THEIR IMMATURITY...AND IF THERE ARE THE ONES YOU WANT, YOUNG, YOU'RE WELCOME TO THEM.

PARENTS SAY, "WHY NOT BE LIKE ME?", AND THEN STAND BEFORE US IN UNCOMFORTABLE COSTUMES ON BODIES NOT KEPT IN GOOD CONDITION, POLLUTING THEMSELVES AND EVERYTHING AROUND THEM WITH CIGARETTE SMOKE.

THEY CAN'T SEEM TO UNDERSTAND THAT A DIFFERENCE IN LOOK IS THE FIRST STEP TOWARD REAL HOPE. IN THAT DIFFERENCE IS A SYMBOL—THE FIRST FLEDGLING OF AN ENTIRE GENERATION OUT OF THE OLD BUT THAT LED REPEATEDLY TO WAR, DECEIT, HYPOCRISY, ALL THE OTHER THINGS THAT CIVILIZATION SHOULD HAVE LEFT BEHIND CENTURIES AGO.

IT, ALSO, MIGHT LEAD NOWHERE; BUT IT'S AN IMPORTANT STEP, FOR REAL HUMAN PROGRESS HAS ALWAYS BEEN THE WORK OF INDIVIDUALS—INDIVIDUALS WHO DARED TO THINK AND ACT DIFFERENTLY FROM EVERYONE ELSE...TO REJECT OLD IDEAS AND SEARCH FOR SOMETHING BETTER. AND, FOR THE FIRST TIME IN HUMAN HISTORY, YOU CAN NOW LOOK DOWN THE STREET OF A LARGE CITY AND SEE A THOUSAND TRUE INDIVIDUALS—PEOPLE WHO ARE NOT IMITATIONS OF ONE ANOTHER, BUT FREE. FOR THE FIRST TIME, TO BE THEMSELVES...TO THINK INDEPENDENTLY, AND RECOGNIZE ALL OF THE TRUE BEAUTY IN THE WORLD FOR THOSE WILLING TO PAUSE AND FIND IT. IN THE, WE ARE CLOSER TO REAL HUMAN UNDERSTANDING AND BROTHERHOOD THAN EVER BEFORE.



(Photo of Rex from Altman-Sey TV pilot film)

YES, PROGRESS HAS COME FROM INDIVIDUALS. BUT THOSE INDIVIDUALS—THE BELL SAYS OF THE HUMAN RACE—AMOUNT TO ONLY A VERY SMALL THINGFUL OF ALL THE HUMAN ANIMALS THAT HAVE EXISTED. THE MIND OF THE AVERAGE HUMAN COMES NOWHERE NEAR TO THOSE QUALITIES THAT THE TRUE MEN POSSESSED. HOW MANY OF YOUR NEW GENERATION ARE DRESSING AS INDIVIDUALS BECAUSE THEY ARE INDIVIDUALS, AND HOW MANY ARE MERELY SHEEP FOLLOWING THE NEW THING?

GIVE ME THE AVERAGE TEENAGER, AND I'LL SHOW YOU EXACTLY THE PERSON YOU SAID I CAN HAVE—THE ONE WHO WILL FALL INTO ANY NEW FAD, SUBSTITUTION, OR PROJECT THAT MY AGENTS THROW AT THEM. HOW MANY OF YOUR CONTEMPORARIES ARE REALLY CREATING, AND HOW MANY ARE MERELY FINDING NEW FADS AND RITUALS TO DELL THEIR MINDS? HOW MANY THROW THEMSELVES INTO TWO-DIMENSIONAL CAUSES, NEVER STOPPING TO SEE THE ROUNDED PICTURE OF THINGS? THEY MAY BE REJECTING THE OLD RITUALS AND CONFORMITIES, BUT THEY WILL BE JUST AS QUICK AND UNTHINKING IN ACCEPTING THE NEW ONES, AND I PLAN TO BE THE ONE TO SET THE NEW PATTERNS!



HOW RIGHT IS HE?

IF I'M WRONG, AND THIS BOY IS THE AVERAGE, MY PLANS WILL HAVE TO CHANGE. WE'LL SEE!

GUARDS! I'M THROUGH WITH HIM. TAKE HIM TO THE EXPERIMENTAL CHAMBERS! SINCE YOU REFUSE TO CO-OPERATE, WE HAVE OTHER USES FOR YOU!

A FEW MOMENTS LATER, AS VOLTAR RETURNS TO THE CHEMICAL LAB...

THE ONLY WAY TO SAVE THE ISLAND IS TO BLOW UP THE ENTIRE LAB NOW!

STOP! WHAT ARE YOU DOING?

VOLTAR! WHAT LUCK! I CAN TAKE HIM ALONG WITH THE LAB!

BUT THE GOURAGEOUS SCIENTIST IS UNAWARE THAT VOLTAR IS PERMANENTLY TRAPPED IN THE ALTRON-DEMISSION, AND NOT EVEN AN EXPLOSION WILL BRING HIM HARM.

THE FOOL! THE BLIND FOOL!



AND AS THE ROOM DISINTEGRATES, A FLOOD OF DANGEROUS FUMES ENVELOPS THE NEARBY CORRIDOR—AND A SMALL FIGURE, CAUGHT IN THE SWIRLING MIX, SLUMPS TO THE FLOOR UNCONSCIOUS—

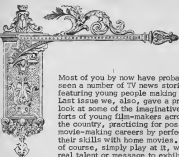


NEXT—THE FUMES OF TERROR!

Section Three

CREATORS

OF IMAGINATION



Most of you by now have probably seen a number of TV news stories featuring young people making films. Last issue we, also, gave a preview look at some of the imaginative efforts of young film-makers across the country, practicing for possible movie-making careers by perfecting their skills with home movies. Many, of course, simply play at it, with no real talent or message to exhibit; taking 30 minutes to an hour or more of film time per picture to prove it. But there are OTHER types of young film-makers too. Individuals able to exhibit in only 5 or 10 minutes—often less—an almost unlimited potential, and truly imaginative and worthwhile film-making skill.

Some time ago we received a letter from a young man with such a potential—Ralph Bluemke. He had just finished a home-made monster film which he wanted us and a few other people to see. The film was so successfully done that it received coverage in several national magazines, including Life and Look. But, most important, it was not a mere backyard toy, but a tangible display of the skill and imagination needed to inspire the confidence of serious financial backers. And, last summer, we had the privilege of attending the premier, in NYC, of Ralph's first professional film. It was a big jump from a home-movie to a professional theater on Broadway. But one that showed how much potential film-making of even the smallest scope can be for someone who takes it seriously.

Ralph Bluemke's "ROBBY"



In the early days of the motion picture industry, most of the films that are today regarded as masterpieces were actually produced by creators still quite young. Most were in their twenties. Some still in their teens. Following in this tradition is RALPH BLUEMKE, whose first full-length professional film, ROBBY, opened in theaters last summer.

In ROBBY, Ralph wanted not only to make a good film, but to tell an important story. And in both respects he succeeded. The review in the New York Times said, "Sincerity sits on it like a halo." Other reviewers said, "EVERY child and adult should see this film"...."One of the most beautiful examples of color photography ever seen!"...."If this film is not nominated for an Academy Award, it will be an undeserved oversight"...."A small masterpiece that is undoubtedly but a stepping stone for a talented producer who cannot help but go far".

ROBBY is a film that not only has something to say, but says it with exceptional beauty.



RALPH BLUEMKE, at the age when he began his first experiments in film-making. It was only several years later that his first professional film, ROBBY, was premiered on Broadway. Robby will soon be available to theaters all across the country; and the musical score from the film—by John Randolph Eaton—is available on an LP album. Robby is not the typical first movie by a producer. It has been reviewed by some as a work of genius.



Above, the main stars of **ROBBY**, John Garces, Warren Raum, and Ryp Siani. The story concerns the shipwreck of the blond-haired youngster, Robby (Warren Raum), on an uncharted island. There his life is saved by another boy (Ryp Siani) of about his own age—a native from a neighboring island, whose mother had tried to escape from enemies by coming to this island, shortly before her death. She had brought her son with her; and now he had to survive on his own.





One of the main problems in the production of Robby was the fact that its title actor was too anxious to join in the over-all even tan required by his partner for the role of a life-time native. A scene in which Robby discards the remaining clothing symbolic of his last tie with civilization required that HE have only a partial tan, and it was necessary to wait until the effects of his first day of play upon the island location had worn off before the shooting of this scene could be done.





As the story progresses, the two youngsters stumble upon an individual (John Garces) who also had almost perished in the treacherous currents of the sea. But his boat is salvageable, and he is able to take the two boys with him, away from the island, and back to the U.S. There, the two are turned over to Robby's aunt (Rita Elliot), who promises to see that the two youngsters are well cared for. But she has reckoned without her husband.





Robby's uncle, upon his return home, is shocked at the thought of keeping the boy's new friend, who had saved his life upon the island, in their house. In the dramatic climax of the film, which plunges head-first into the adult values of intolerance, the question is left as to whether or not the boys were indeed as fortunate as they had thought to be taken into civilization, and away from their care-free island paradise.

This picture is far more, however, than a powerful film on the problems of world brotherhood. It is also a photographic masterpiece. And an indication that writer and director Ralph Blumke is solidly on his way toward a potentially great film career.



THE WORLD OF THE COMIC
BOOK CONVENTION

a history of the *ComiCons*



he appearance of real life costumed heroes—stepping directly from the pages of the comic books—has been taking place almost from the time the very first of these characters saw print. As far back as the 1939 World's Fair, the costume of Superman was donned for the entertainment of fair-goers. From that time on, masquerade parties have given adults and children alike the opportunity to become, at least for awhile, their favorite comic book hero. And many of these home-made costumes have been far superior to some of their professional counterparts in interpreting the conceptions of the comic book drawings.

The Human Torch, Spider-Man, and Flash Gordon. (In reality, Mark Skubicki, Don Glüt, and Bob Rosen.)

COMICON 1964

**1966 NEW YORK
COMICON**

SHOWN HERE, identification tags distributed to the attendees of 3 different conventions for comic book fans. First, the metal button from 1964, the first ComiCon. Second, the ComiCon of 1966, one of the most popular. And, third, 1968's ScarpCon, the most elaborate of those to date.

SOCIETY FOR COMIC ART RESEARCH & PRESERVATION, INC.
SCARP
INTERNATIONAL CONVENTION
OF COMIC ART

STATLER-HILTON
JULY 4, 5, 6, 7

NEW YORK
1968

SUNDAY

JULY 7



ABOVE, Angel Rivera as Superboy

In the past quarter century, there has certainly never been a Halloween without an abundance of comic book characters come to life. Home movies, also, have provided an excellent display case for enterprising costume makers.

For a number of years, the best place to see these living comic book heroes has been the world science fiction conventions. The year it was held in Chicago, there was an appearance not only by Batman and Robin, but every member of the original Justice Society. When held near San Francisco, the convention was treated to those classic opponents Capt. America and The Red Skull.

It was inevitable that eventually a second type of convention for imagination fans would come into being—one devoted exclusively to the world of the comic book. And since the first of these, ComiCon

'64, there have been no less than seven of these "world Comix Fan gatherings". The location, unlike that for the SF conventions, which changes each year, had to be NYC, as the major comics publication is done in that area, and to achieve attendance by a good number of the busy professionals, in addition to fans, there was no alternative but to base any major gathering of this nature in this city.

Anyone is welcome to attend these gatherings. Most are now held in the convention rooms of major hotels, usually on holiday weekends, when possible. They tend to begin sometime in the afternoon on Friday, and continue with scheduled events through Sunday or Monday. There is usually an admission price (to pay for the space) of \$1 or slightly more per day. Many out-of-towners like to make reservations to stay at the convention hotel, but this is not necessary to attend. The costume parade is usually held on the second or third day of the convention, with the time and place indicated in the program booklets, so that those who have brought costumes will have plenty of time for preparation. Costumes, however are not necessary to attend. This one or two hour event is only one of the many attractions usually featured.



Old comics issues, exhibits, and original art are part of the world of the comix-conventions. (In costume, Dave Armstrong, Ben Katchor, and Armand Eisen.)

THE MAJOR CONVENTION FOR THIS YEAR is scheduled to take place over the July 4th holiday weekend, at the Statler Hilton Hotel in NYC.

The world of the comic book conventions is still a young one. But before long, it could very well become an important sidelight to this exciting communications medium. The following is a brief summary, for those interested, of each of the conventions up to this time.....





Marvin Wolfman as NoMan, Pat Yanchus as Hawkgirl, Len Wein as Black Terror, Glen Feron as Speedboy, Perry Albert as Superman, Tom Cappoli as Green Lantern, Bob Churchill as Hourman, Chris Harder as The Flash.

From the beginning, the ComiCons had provided excellent opportunities for trading, displaying skills at costume making, and for meeting the professional artists, writers, and editors of the comic book field. But, beginning last year, an even more important aspect of these conventions began to take shape—the one which, in the future, might possibly become the most important of all. So many aspiring comic book artists brought along samples of their work that, on the second day, it was decided to prepare a display area for this work to be put on exhibit. In this way, attending editors were given a chance to see all of the new work that was on hand. And some was so impressive that a number of these young artists were given trial assignments by the major companies. Hopefully, such displays will become a regular feature of all future conventions.

BELOW, typical scenes from three different conventions. First, an autograph session (in this case, with Tarzan pocketbook cover artist Roy Krenkel). Second, a chance for fans to talk with their favorite professionals (shown here, the artist-writer team of Al Williamson and Archie Goodwin. A brief article on Al will accompany our forthcoming Flash Gordon article). And, third, auctions of original artwork. Standing in as auctioneer at this moment was Ted White, author of the Capt. America novel.





The early conventions made it apparent that characters from comix of the 'forties were by far the most popular with the costume makers. By 1967, however, a number of fans decided that the best way to avoid being duplicated was to show up as newer characters.

ABOVE, Ben Katchor as the new Blue Beetle, and Rick Rubinfeld as The Flash. Bill Brown, in the middle, felt a better solution to the problem was to invent his own character. The following year, the fear of duplication seemed to be forgotten, with the majority again appearing as their personal favorites. Actually, the appearance of several versions of the same character helps to add interest. And the possibility of this seems to inspire everyone to work a little harder at having the best and most accurate version of the costume. But, no matter what the results of such comparisons, or who is judged the best in this category or that, the main reward is simply the opportunity to try one's skill at this creative effort, and to join with others in the adventure of being—if only for an hour—the character that has been selected.



Again, let us remind all readers of MONSTERS & HEROES that they do not have to attend conventions or complete home movies to be represented in these pages. Perhaps you have made a costume, but have not had the chance to show it. Or perhaps you have some project of both creative and imaginative merit of a type we have not sofar mentioned. In future issues we plan to cover many varieties of creative efforts. If you have clear photos of something you feel might be of interest to other readers, do not hesitate to let us know.

LETTERS

Address for mail: Larry Ivie
Box 505 Ansonia
NYC: 10023 USA

LETTERS HAVE BEEN REPLIED
AND SOME HAVE NOT

Please remember that we try to present a PICTORIAL magazine, as much as possible. Letters including photos are a help in this respect.

READERS IN COUNTRIES OTHER THAN THE UNITED STATES, PLEASE NOTE: This publication is written and edited (to the best of our ability) in English. The fact that you may be reading a copy which has been translated to the language of your country does not mean that WE are able to read this language, without some delay. When writing, please use English if this is possible.

Dear Larry,

Please have an article on yourself, and also one on Jack Kirby.

Kurt Jackson Washington



Article on Kirby coming up! And due to the overwhelming avalanche of requests (3), we would love to do an article on me. But due to the threats (6, 534, 071), we won't.

Dear Larry,

I think you're editing the letters too much. Why not print a few complete, instead of a couple dozen excerpts?

The photos of the amateur movies were interesting, and I hope to see more of the same. Don Club did a movie a few years back called Son of Tor that was well-done. I believe some fans also did a movie of The Human Torch. Why not get some stills of these.

I think I must have read over a dozen articles on the original Capt. Marvel, and each one leaves me crying for more. I always want to buy a dozen old copies and read them. Thank heaven I'm discouraged from walking the ten miles or so to the only dealer in this area who could satisfy this hunger, or I'd go broke. Captain Marvel should be reprinted.

The recent Sub-Mariner reprints from past years show remarkable quality. I only wish I could read the first ten or so issues, as the story seems to hold together much better than some of Marvel's serials today.

It's been too long since the last issue of your magazine. With Famous Monsters reprinting the bulk of their material, M & N and Castle of Frankenstein are the only magazines of this type appearing, and neither comes out often enough to suit me.

If I had to pin down my favorite feature in your magazine, I would choose Alltron-Bey. It's a fantastic strip. Unless I'm mistaken though, The Crusade Against Volter should close up in a few months. Hester's father was about to blow the island off the map in part five. That might end the serial TOO rapidly, unless Volter stops him.

Could you change the illo on the contents page now and then? You've had the same one for three issues.

One last comment on Capt. Marvel. Do you think you could print a photo of one scene from the serial that I vividly recall? It takes place in the area of Shazam's temple, and shows him swooping down and knocking a rider off his horse. It's probably my favorite scene in the movie.

I've been eagerly following your back covers. Any chance of your giving a complete listing of the suggested order of the books in the near future? I've decided to follow your suggestions, but at this rate, I'd have to wait years to get my collection in order.

Tony Isabella Cleveland, Ohio

MUCH of the mail, since our first issue, has been requests for an article on the Flash Gordon serial. Although we usually prefer to keep the date of specific items a surprise, we feel it only fair to the many who would otherwise write, to make the following announcement—Next issue:

FLASH GORDON

This letter shows how hard it is to keep ahead of our readers. It was received just as this issue was being finished. ...And also anticipates some upcoming items.

Dear Larry,

I enjoyed seeing samples of Norm Wrightson's work. It's a great thing you're doing, giving beginners a start. I myself have been working toward a career as an adventure artist for some years. I would like to break into the comics field as soon as possible, and would appreciate some criticism on my work.

Tom Harrison Oklahoma City, Oklahoma



The above letter is an important one, for it shows the most important thing that is needed in addition to talent to become a professional in the world of creative imagination. That thing is determination—such as the effort required to let us know you exist. And preferably some time BEFORE you are ready to begin professionally. Most individuals arrive in NY with some degree of development still needed, and become discouraged when they can't get work immediately. Advance information can be of great help toward eventual success.



A GUIDE TO THE WORKS OF EDGAR RICE BURROUGHS



The Master Adventure-Teller did not always finish each of his novels before beginning the next. He was occasionally working on several at one time, and magazine publishers were so eager to print each item as it was finished that the stories, or even parts of the stories, did not always first appear in the sequence in which they had been intended. (The recent editions of Jungle Tales of Tarzan STILL continue to retain the chapters in the order in which they each first appeared in magazine form—obviously out of sequence.) The reading order published by Ballantine Pocket Books, and other companies, is based on publication dates only, and, in some cases, disagrees with both the order of writing (as recorded in Burroughs' personal notebook) and the intended reading order.

BELOW, shown for the first time, is the most appropriate order, according to series and story continuity, for the complete set of Burroughs works. (We have taken the liberty of heading the list with the three most significant independent stories, to prevent their being overlooked within the multitude of titles that would otherwise be surrounding them.)

- | | | |
|---------------------------------------|--|--|
| 1 Barbarian of Rome | 38 A Princess of Mars | 72 The Jungle Girl in the Land of Hidden Men |
| 2 The Land That Time Forgot | 39 The Gods of Mars | 73 The Deputy Sheriff of Comanche City |
| 3 The Monster Men | 40 The Warlord of Mars | 74 Pirate Blood |
| 4 Tarzan of the Apes | 41 Thuvia, Maid of Mars | 75 "Two Gun" Doak Flies South |
| 5 Jungle Tales of Tarzan | 42 The Chessmen of Mars | 76 Angel's Serenade |
| 6 The Return of Tarzan | 43 The Master Mind of Mars | 77 Uncle Miner & Other Relatives |
| 7 The Hounds of Tarzan | 44 A Fighting Man of Mars | 78 The Edgar Rice Burroughs Book of Mystery Stories |
| 8 The Son of Tarzan | 45 Swords of Mars | 79 Short Stories by Edgar Rice Burroughs (8) |
| 9 Tarzan and the Jewels of Opar | 46 Synthetic Men of Mars | 80 The Unfinished Short Stories of Edgar Rice Burroughs |
| 10 Tarzan the Untamed | 47 Lions of Godol | 81 The Newspaper and Magazine Articles of Edgar Rice Burroughs |
| 11 The Revenge of Tarzan the Terrible | 48 John Carter of Mars vs. the Skeleton Men of Jupiter | 82 The Autobiographical Writings of Edgar Rice Burroughs |
| 12 Tarzan and the Golden Lion | 49 The Moon Men | |
| 13 Tarzan and the Jungle Twins | | |
| 14 Tarzan and the Ant Men | 50 Pirates of Venus | |
| 15 Tarzan, Lord of the Jungle | 51 Lost on Venus | |
| 16 Tarzan and the Lost Empire | 52 Carcen of Venus | |
| 17 Tarzan the Invincible | 53 Escape On Venus | |
| 18 Tarzan Triumphant | 54 Tales of Three Planets | |
| 19 Tarzan and the Leopard Men | 55 The War Chief | |
| 20 Tarzan and the City of Gold | 56 Apothe Devil | |
| 21 Tarzan and the Lion Man | | |
| 22 Tarzan's Quest | 57 The Mucker | |
| 23 Tarzan and the Forbidden City | 58 The Okeldale Affair | |
| 24 Tarzan the Magnificent | | |
| 25 Tarzan and the Median | 59 The Rider | |
| 26 Tarzan and the Castaways | 60 The Outlaw of Torp | |
| 27 Tarzan and the Fordan Legion | 61 The Lad and the Lion | |
| 28 (Unfinished Tarzan novel) | 62 The Cave Girl | |
| 29 The Mad King | 63 The Girl From Farris's | |
| 30 The Eternal Savage | 64 The Man Eater | |
| 31 At The Earth's Core | 65 The Lost Continent | |
| 32 Pellucidar | Beyond Thirty | |
| 33 Tamar of Pellucidar | 66 The Efficiency Expert | |
| 34 Tarzan At The Earth's Core | 67 The Scientist's Revolt | |
| 35 Back To The Stone Age | 68 The Girl From Hollywood | |
| 36 Land of Terror | 69 The Bandit of Hell's Bend | |
| 37 Savage Pellucidar | 70 Marcia of the Doorstep | |
| | 71 You Lucky Girl! | |

For those who have as yet to read Burroughs, TARZAN of the APES is one of the best places to begin. If one wishes, then, to take a brief break from this series, BARBARIAN (first book in this list), written in later years, was probably Burroughs' own favorite of his independent works, and LAND THAT TIME FORGOT is one of the all-time reader favorites.

Following the famous Tarzan series is a two-book series loosely linked (in the second book) with the Tarzan stories. Following that is the EARLY CORE series, which also connects to Tarzan, at a later point, by featuring Tarzan himself in one book. (In the case of Tarzan, this unconnected adventure would take place between books 16 and 17 in this list.) The MASS series, starring John Carter, at one point makes use of a radio wave discovered in the Core series. The book after this, The Moon Men—set in the future—makes mention, in its introduction, of the future John Carter. The VENUS series begins with an attempt to reach John Carter. Here the connecting chain breaks.

The two-book AMACIL series, and a weakly-linked Mucker and Okeldale Affair, are independent. The remaining stories are not joined, presently. The Rider is listed next simply because it was first published in hardcover in the same volume as The Okeldale Affair. The other stories are listed, essentially, in the order in which they were written. (A few have not as yet been published.)

Summaries

1 BARBARIAN—A Novel of Historical Rome

A highly researched novel on the life of the Roman emperor Caligula, as told through the eyes of a barbarian slave. Probably the best and personal favorite of the independent works by Burroughs.

2 THE LAND THAT TIME FORGOT

A trilogy of adventures involving the discovery of the uncharted land of Cespia, inhabited by prehistoric monsters, and evolving forms of semi-human beings. One of the most popular of the tales by Burroughs.

3 THE MONSTER MEN

A novel concerned with the creation of artificial life, and the question of

whether or not such life could be accepted as "human" even if outwardly perfect in every way. One of the most interesting works in literature on the fallibility of human rationalization.

4 TARZAN OF THE APES

First novel in the Tarzan series, and the most famous of the Burroughs works. An excellently written story of an English boy reared by apes in the jungles of Africa, and his quest for the love of the beautiful African girl, Jane Porter. Stated date of events, 1888-1892.

5 JUNGLE TALES OF TARZAN

A series of short stories concerning the jungle life of Tarzan at age nineteen, just prior to his first meeting with Jane. Date of events, 1907-1908.

The back cover of each issue of *Monsters & Heroes* magazine is a dust-jacket for a hard-cover novel, when passed to an additional length of paper. (These wishing hard-cover copies of these books should be able to find most of these titles in second-hand stores for less than \$1 each.)

GLUE HERE



The fanatic collector will find a second copy of this cover an ideal extension for the front of the jacket, when completed as shown here. A THIN coating of milk-based glue (such as Elmer's Glue-ALL) is best. NEVER use rubber cement for permanent collection items. It eventually stales. A protection against smuggling can be provided by folding a sheet of acetate (available in art stores for approx. 15¢) over the jacket as shown below.



(White area on map indicates territory in first novel.)



Pivot bar

The Prospector

The Earth's Core Series

by Edgar Rice
Burroughs



AT THE EARTH'S CORE
PELLUCIDAR
TANAR OF PELLUCIDAR
TARZAN AT THE EARTH'S CORE
BACK TO THE STONE AGE
LAND OF TERROR
SAVAGE PELLUCIDAR



Suggested
placement
for
this
title
within
com-
piled
col-
lection
of Bur-
roughs
novels

31



At The
EARTH'S
CORE



Num-
ber of
book
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Earth's
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Total
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novels
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roughs
at this
time



Edgar Rice
Burroughs

1913

Year
writ-
ten

AT THE EARTH'S CORE



Edgar Rice Burroughs

Edgar
Rice
Burroughs



At the
Earth's Core
is the first
in a series
of 7 novels
which the
master of
adventure
story-tell-
ing devoted
to the
strange

land of Pellucidar. Although one of these books features Burroughs' most famous hero, Tarzan of the Apes, the central character of the series is David Innes (pronounced IN-es) who is introduced in this first book. To the minds of many, however, the true star of the series is that magnificent machine which enables David to reach Pellucidar—The Prospector (see back of cover jacket).

BELOW—the territory of the first book. (Based on a number of sketches in the notebook of Edgar Rice Burroughs.)





Either scan 'em or burn 'em

Yep